



This is Jan's painting sequence. You should decide on an approach that is comfortable for you!

#### **DRAWING**

Study the photograph and make your own drawing. If you use Jan's drawing, compare it with the photo and make sure every line is meaningful before you begin.

Use your graphite paper to transfer the drawing onto your watercolor paper. Make sure the lines are dark enough so as not to lose them during the painting process

#### **UNDERPAINT & PAINT ROSES**

Paint the roses, beginning anywhere you wish. Begin by underpainting a light wash to suggest the color flooding through the rose. As you paint the petals, try to remember you are painting *shapes*. To suggest a curved surface, paint the curved edge with your darkest value. Immediately wash out your brush and use clear water to soften the edge and blend the color.

#### **UNDERPAINT LEAVES**

Use a variety of greens and yellows to underpaint the leaves. Work on dry paper and let the colors flood into one another. Be careful to avoid the vase and the rose petals.

#### **PAINT THE CRYSTAL**

It is the combination of brilliant shapes within the vase that give the illusion of crystal. Decide where you want to begin and locate that spot on your photograph. Use your viewing "U" to help you keep your place. Be sure to locate the boundaries of each shape before you begin to paint. Paint exactly what you see and complete each area one at a time.  
*EDGES ARE IMPORTANT.* Make the cut edges of the crystal distinct and hard.

#### **PAINT LEAVES**

Study the underpainting to find leaf shapes created by the merging colors. Bring these shapes into focus by painting around them with darker greens. Paint positive leaf shapes and complete the area.

#### **UNDERPAINT FOREGROUND**

Begin with a cool pink near the center, and warm the color as you paint down the page.

#### **PAINT BACKGROUND BEHIND ROSES**

Paint carefully around each rose, drawing the color into the background area. Soften the edge. After you have painted around each rose and well into the background, finish painting the background area.

#### **PAINT FOREGROUND AND CAST SHADOW**

Model folds into the foreground area. Use the darkest color near the edge of the fold and draw the color out with clear water. Soften edges. Determine the value of the cast shadow and paint following the contour of the table covering.

#### **PAINT MIDDLE GROUND**

Paint carefully around the leaves and petals extending into the middle ground and continue across the page. Soften edges as needed.

#### **COMPLETE THE PAINTING**

Lift highlights created by light flooding through the crystal with a dampened stiff brush. Glaze cobalt blue over middle ground if necessary. Make any further corrections and take a rest - you deserve it!

## STRETCHING PAPER

Stretching paper prevents it from buckling once water is applied. If you use 140-lb. paper I recommend that you stretch it. There's enough to think about while you are painting without worrying about wrinkled paper. Stretching is not necessary for 300-lb. paper.

Stretching paper is not difficult if you have everything ready before you get started. You will need a drawing board slightly larger than the paper. Basswood, "foamcore" or "gator" board all work well. You will also need a filled staple gun. I used a regular desk stapler but if your board is extremely hard, you may need the heavier industrial type.

Fill a large container with cool water. You can use a sink or bathtub. Place the paper into the water. If it doesn't fit, make it into a soft roll. After about two to three minutes (and when you are sure the entire paper is thoroughly wet), remove the paper and place it down flat onto your drawing board. Immediately begin to staple all around the edge, placing a staple about every two to four inches. Paper exerts a great deal of pull as it dries, so be sure the staples are well in place. I roll a clean terry cloth towel over the surface of the paper to pick up excess water and speed drying. It is necessary that you lay the drawing board on a horizontal surface to dry. You don't want the water to run to one side and cause a buckle.

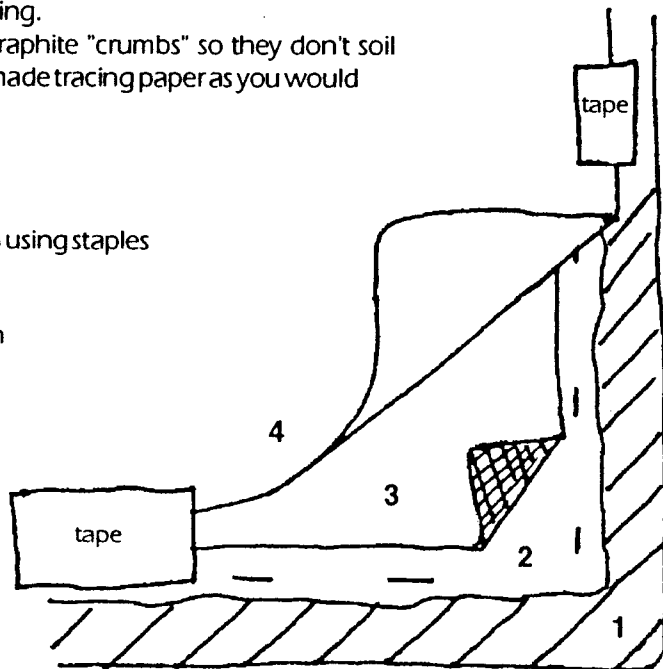
## TRANSFER PAPER

I prefer to use my own home made "transfer paper" than to use a commercial variety. It is difficult to erase lines created with commercial transfer paper and it tends to repulse the paint away from the lines.

To make transfer paper, begin with a high quality tracing paper, cut to a size that will be convenient for you to work with. Make it large enough so you can use it again and again with various drawings. Rub one side of the paper with a soft graphite stick or woodless pencil until it is fairly well covered. Large circles or a hatching stroke works well. Be sure not to tear the tracing paper! Dampen a piece of facial tissue with lighter fluid or rubber cement thinner, and using a circular motion, rub over the blackened surface. The graphite will smear a first, but keep rubbing until the surface takes on a more or less uniform value. When the transfer paper is finished, I sometimes bind the edges with masking or Scotch tape to prevent tearing.

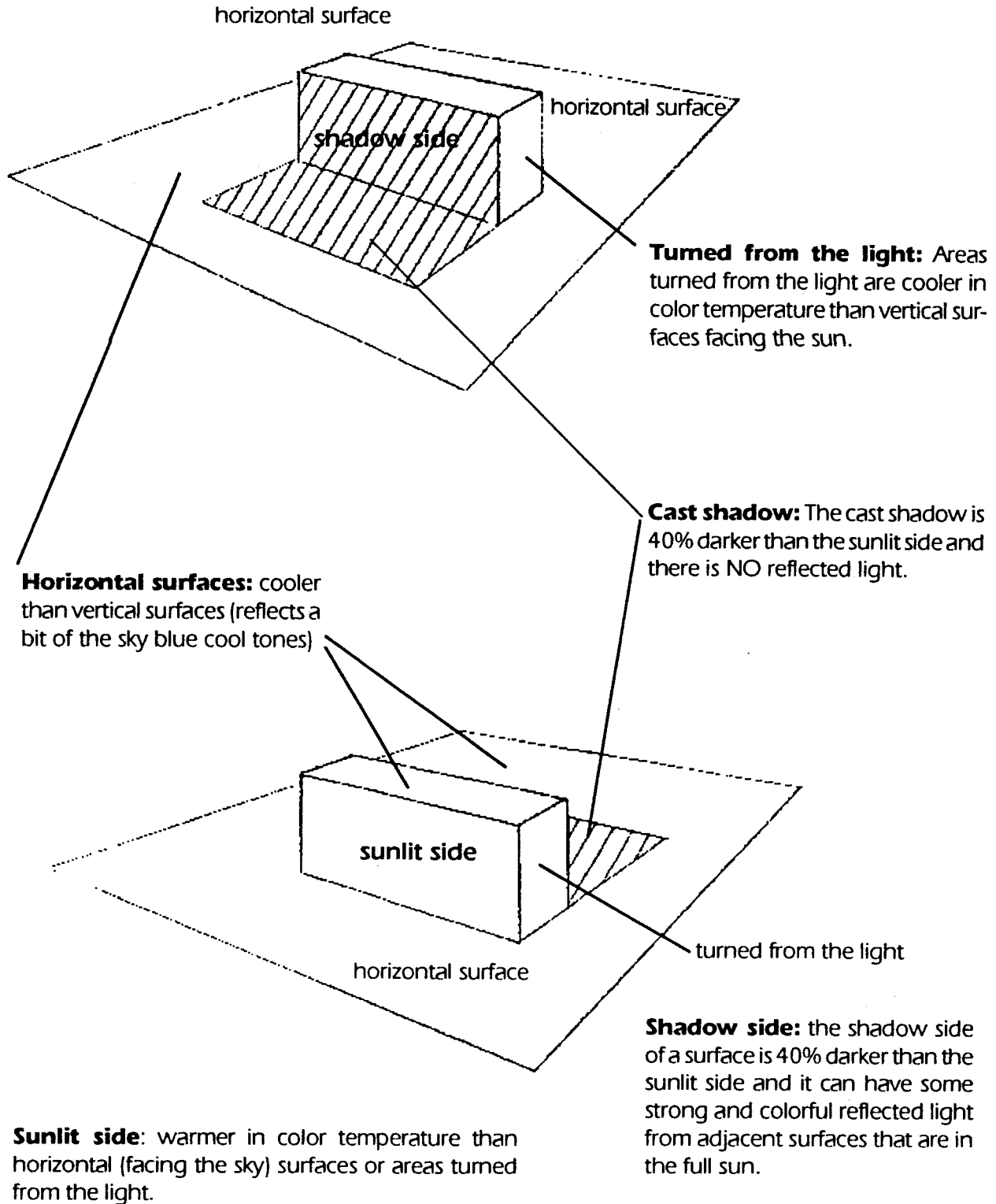
Remember to wipe off the excess graphite "crumbs" so they don't soil your water color paper. Use your new home made tracing paper as you would commercial tracing paper!

1. Drawing Board
2. Water color paper held down (stretched) using staples to keep it in place.
3. Transfer paper with carbon side down toward water color paper.
4. Drawing, held in place with masking tape to prevent the repositioning of the drawing while in the act of transferring it to the drawing paper.



## EXPLANATION OF THE 40% RULE

The color and value relationships outlined here hold true of objects in bright sunlight.



# Properties of Watercolor Pigments

Pigment	Darkest Value	Opaque	Paper Staining	Transparent	Black Content
<b>GROUP 1 : High-Intensity Opaques</b>					
Cadmium Yellow	2±	Very	Slight	No	None
Cadmium Orange	3±	Very	Slight	No	None
* Cadmium Red	4±	Very	Slight	No	None
Vermilion	4±	Yes	Slight	No	None
Cerulean Blue	4±	Very	Slight	No	None
▪ Rose Madder (Genuine)	4±	Partly	No	Yes	None
▪ *Cobalt Blue	5±	Partly	Slight	Slightly	None
<b>GROUP 2 : Low-Intensity Opaques**</b>					
Yellow Ochre	3±	Yes	Slight	No	Slight
▪ Raw Sienna	4±	Yes	Medium	No	Slight
Raw Umber	6±	Yes	Slight	No	High
▪ * Burnt Sienna	6±	Partly	Medium	Slightly	Slight
▪ *Burnt Umber	8±	Yes	Slight	No	High
<b>GROUP 3 : Low - Intensity Transparents**</b>					
Brown Madder (Alizarin)	8±	No	High	Yes	Medium
Indigo	9±	No	High	Yes	Medium
Payne's Gray	10	No	Medium	Yes	Medium
▪ *Sap Green	6±	No	High	Yes	Medium
<b>GROUP 4 : High - Intensity Transparents</b>					
▪ *New Gamboge	2±	No	Slight	Yes	None
Winsor Red	5±	Slightly	Medium	Yes	None
▪ *Alizarin Crimson	8±	No	High	Yes	None
▪ Winsor Blue	10	No	High	Yes	None
▪ Winsor Green	10	No	High	Yes	None
▪ * French Ultramarine Blue	8±	Slightly	Slight	Nearly	None

\* Used in "Portrait" video

▪ Used in "Roses in Crystal" video

\*\*Pigments in groups 2 & 3 appear dull and lifeless if used singly in dark values

## PALETTE

Choose a palette that allows you to mix large pools of pigment with plenty of water. In her studio, Jan uses a rectangular palette, with two sides, each with three large areas to mix paint and fourteen wells to store paint. Warm colors are arranged on one side while cool colors are on the other side. The important thing is to be able to locate the pigment you want quickly. You do not want to spend time hunting for your color!

Cadmium Red Dark	<input type="checkbox"/>		Payne's Gray	<input type="checkbox"/>	
Cadmium Red	<input type="checkbox"/>		Available	<input type="checkbox"/>	
Available	<input type="checkbox"/>		Available	<input type="checkbox"/>	
Available	<input type="checkbox"/>		Available	<input type="checkbox"/>	
Alizarin Crimson	<input type="checkbox"/>		Available	<input type="checkbox"/>	
Rose Madder (Genuine)	<input type="checkbox"/>		Cerulean	<input type="checkbox"/>	
Winsor Red	<input type="checkbox"/>		Cobalt Blue	<input type="checkbox"/>	
Burnt Umber	<input type="checkbox"/>		Available	<input type="checkbox"/>	
Raw Umber	<input type="checkbox"/>		Ultramarine Blue	<input type="checkbox"/>	
Burnt Sienna	<input type="checkbox"/>		Winsor Blue	<input type="checkbox"/>	
Raw Sienna	<input type="checkbox"/>		Available	<input type="checkbox"/>	
Cadmium Orange	<input type="checkbox"/>		Winsor Green	<input type="checkbox"/>	
New Gamboge	<input type="checkbox"/>		Available	<input type="checkbox"/>	
Cadmium Yellow	<input type="checkbox"/>		Sap Green	<input type="checkbox"/>	

The 'available' spaces are used to add special color for a particular painting such as Rose dore, phthalo red, Winsor violet, cobalt violet, Hooker's green dark, Prussian blue, Antwerp blue or manganese blue. Never black.

